

Classical American Homes Preservation Trust

and The Richard Hampton Jenrette Foundation







To Friends, Donors and Preservationists

From Dick Jenrette

Now that “March Madness” (basketball) has been replaced by “Election Madness”, all I hear is how much everyone hates “the Establishment.” Whether it’s Donald or Ted, Hillary or Bernie, they all try to distance themselves from the “Washington Establishment,” or Wall Street, or even Silicon Valley. Bernie even wants a revolution!

Suddenly I realized how out of fashion I’ve become! Here I’ve been spending my time and money restoring and preserving homes that belonged to “establishment” figures from the past – like the Hamptons and Ropers of South Carolina, the Kirklands and Donaldsons of North Carolina, or the Livingstons and George F. Bakers in New York. Some of their homes may even have been built by enslaved Americans! Should we tear them down, like ISIS in Syria — destroying Palmyra’s 3,500 year-old ruins? Obviously not — we need to learn from history, not destroy it.

Maybe the problem in America today — why “things don’t get done” — is *not* the Establishment, but rather that we no longer *have* an Establishment. The Tea Party on the Right and extremists on the Left have wiped out the old Establishment. Both parties used to have a moderate, middle-of-the-road establishment that could and would bring both sides together. The “establishment” wasn’t all bad — it filled a need.

Anyhow, I still believe we should appreciate beautiful things from our past — whether it’s great classical architecture, the Constitution, or the Bill of Rights. And so, Classical American Homes sails on!

On the cover: Front elevation of Millford, built between 1839-41, with its monumental colonnade of six massive Corinthian columns and two flanking dependencies.
(Photo: Bruce Schwarz)

Left: East elevation showing the front colonnade and cylindrical stair hall at rear.
In the frieze are the classical wreaths above the newly restored shutters completed in 2014.
(Photo: John Teague)

The 2015 year was outstanding for us in many ways — the diverse activities taking place at the six properties and record attendance made a busy and eventful year. Margize Howell and Peter Kenny will describe these events, but first I'd like to give my usual financial analysis of the year.

Financial Results for 2015

Classical American Homes had another good year financially in 2015 — with net income of \$1,347,486. These results, however, pale in comparison with the prior year's record net income of \$4,213,093, which benefitted from the settlement of Bill Thompson's estate and liquidation of the Richard H. Jenrette Foundation. Together these gifts totaled approximately \$3 million. Excluding these non-recurring gifts, CAHPT's reported net income in 2015 would have been slightly ahead of the prior year.

But if we use my favorite metric of “adjusted earnings”, which marks all securities to market, our adjusted net income would have been *down* by \$272,488 for 2015. This is largely attributable to diverging investment performance on our portfolio of marketable securities. We had a small investment loss in 2015 — of \$52,000 vs. a substantial gain of \$1,195,000 in the prior year. The loss in 2015 amounted to only .3 of 1% — not a bad performance in a difficult year for the stock market. However, as the old Wall Street adage goes, “you can't eat relative performance.”

There were other positive developments in 2015: Excluding the previously noted non-recurring gifts of 2014, contributions of cash and securities to CAHPT were \$2,074,000, up from \$1,852,000 in the prior year. Non-cash contributions — mostly antiques donated to CAHPT — also were up — \$1,353,000 vs \$1,181,000 in 2014. While the numbers are still small, we were also especially pleased that income from our house museums took a big jump — up 55% to \$140,000 vs. \$80,000 in the prior year. Ayr Mount led the way with a successful 200th anniversary celebration, orchestrated by Schatzie and Bill Crowther.

On the expense side, CAHPT's total expenses, excluding non-cash depreciation charges, were \$2,560,000, up 18% from \$2,156,000 in the previous year. The roughly \$400,000 increase in expenses reflected some salary and bonus increases as well as the addition of Peter Kenny, who joined Margize Howell as Co-President, for the full year. Peter, a 30-year veteran and Senior Curator at The American Wing of the Metropolitan Museum, is recognized as one of the nation's leading authorities on American furniture.

The Bottom Line

If all of the above leaves the reader confused as to how CAHPT really did financially in 2015, the “financial bottom line” — or what I call “adjusted earnings” — declined by \$272,488. This values all our liquid, marketable securities to market at year end. The losses were “unrealized” however, which is to say that we did not sell, which would have locked in the losses. Most have since recovered in the first quarter of 2016. CAHPT has no debt, and all the properties are beautifully maintained. So, we are off to a great start in 2016!

Sincerely,

Dick

Richard H. Jenrette
Founder and Chairman



Opposite: The dining room with its original Duncan Phyfe & Son extending dining table, twelve dining arm chairs, serving tables and cellaret. The windows here and throughout the first floor can be raised to door height. (Photo: John Teague)





Celebration and Preservation

Margize Howell and Peter M. Kenny

This year was one of celebration for many reasons! Ayr Mount in Hillsborough, North Carolina was in full-swing with its 200th anniversary throughout 2015. Millford in South Carolina is starting to celebrate its 175th Anniversary in 2016. What we are celebrating, in essence, is the preservation and maintenance of these historic houses, which is our guiding principle at Classical American Homes Preservation Trust. And of course, we are also celebrating the architecture, history, art, landscapes and the individuals who built these houses. As Dick Jenrette has said, “Most have withstood nearly 200 years of history and seem ready for another 100 years.” Even though this seems particularly at odds with today’s disposable society where almost nothing is created with permanence in mind, Classical American Homes Preservation Trust is here to stay the course, both now and into the future. Please join us in praise of celebration and preservation!

Visitation

For all of the Classical American Homes and Richard H. Jenrette properties, we are excited to report that both the 2015 tour/event income and tour numbers were the highest in our recorded history since 1985 — tour/event income increased by 70% and tour numbers by 10%.

In 2015, Ayr Mount had a 36% increase in individual visitation, a 10% increase in numbers of tours, and a 130% increase in income, which were largely driven by its myriad bicentennial activities which we will report on in more detail later in this report. Millford also reported an increase in its individual visitation by 64% and income increased by 19%. Two well-attended events at Millford, *A Day of Art and Architecture* and the *Fourth Music at Millford*, were certainly motivating factors helping to attract new visitors. The visitation schedule for these two houses is as follows: Ayr Mount is open to the public Wednesdays through Sundays from March to December, and the adjoining scenic trails, Poet’s Walk and Historic Oconeechee Speedway Trail (HOST) are open year-round.

Millford continues to be open to the public on the first Saturday of each month and every Saturday in April as well as to group tours year-round by appointment.

At Dick Jenrette’s residences — Edgewater, Roper House, George F. Baker House, Cane Garden — there was a 19% increase in tours, while the overall individual attendance as these houses remained the same. Edgewater had the largest increase in individual visitation at 24% this year, while last year’s winner Roper House remained in first place for the largest individual attendance, mainly due to *pro-bono* tours there in the Spring now Fall with large groups from Historic Charleston Foundation and the Preservation Society of Charleston. All income from tours and events at Dick’s homes are given directly to Classical American Homes.

The main visitor demographic continues to be older adults, who have more time and resources to travel as they near and enter retirement. Groups that visit range in interest from arts and preservation-oriented institutions, garden clubs, educational, historical and other local groups (see page 26 for a complete listing). Some positive 2015 trends are that museum and educational group visitation have almost doubled, and many of these groups that have visited another CAHPT house and are looking to visit others. In addition, we had three groups — Historic Deerfield, Owens-Thomas House, Institute of Classical Architecture and Art — who visited their third CAHPT house in 2015, while six groups visited two different houses during 2015 and one group that visited three CAHPT houses in 2015. We are also working to attract the next generation of preservationists by offering special programs at several of the properties as Ayr Mount successfully did with several of its programs this year.

Programs

Celebrating its 200th Anniversary, Ayr Mount held a diverse range of activities, attracting new audiences and welcoming back returning ones. “A Hundred Thousand Welcomes” was the theme for Ayr Mount’s bicentennial year - which in Scottish Gaelic is “*Ceud Mile Fàilte*.” The house, built in 1815 by William Kirkland, merchant and family patriarch, was named after his birthplace of Ayr, Scotland. Throughout 2015, we

Opposite: View from the second floor of the elegant spiral staircase and first floor stair hall. Above is a handsome oculus (see page 23). (Photo: John M. Hall).

honored Kirkland's roots as well the historic house and extensive grounds that make Ayr Mount a unique place to visit.

The opening event in April was the *Earth Day Fair at Ayr*. Visitors ambled on the grounds and the Poet's Walk, planted trees, and learned about a myriad of topics: vermicomposting, recycling, land conservation, and the North Carolina Mountains-To-Sea Trail, which crosses over CAHPT land. Later in the spring, there was also a *Time Capsule* filled with Kirkland Family relics such as maps, coins, Civil War items, Kirkland family information, and letters from the community honoring the past, present, and future. It was buried on site and will be unearthed in 2115. There was also the Jane Austen-like *Ball at Ayr* which reflected the early days of Ayr Mount in 1815 with guests wearing period attire and dancing in the English Country manner to Scottish music. A *200th Birthday Dinner* to benefit Ayr Mount was held in May and brought 230 friends, patrons and preservationists together for a festive celebratory evening. A seated dinner under a festive tent with music and a bright full moon made it a night to remember. Opening with a kilted bagpiper welcoming guests as they arrived and closing with Dick Jenrette thanking everyone for attending this benefit and leading the group in a chorus of *Carolina Moon Keep Shining* (see photo at top right — by John Teague).

Music at Ayr Mount was an inaugural event held in September and featured the newly conserved and original Kirkland family grand pianoforte. Pianist Keiko Sekino and soprano Andrea Edith Moore delighted the 90 person audience with music from Mozart, Schubert and Stephen Foster, held in the West Parlor, which is furnished with early 19th century classical furniture, sculptures and paintings.

Bagpipers, drummers, dancing, stories, food, even an inflatable Loch Ayr Monster surfacing in the pond, plus bonnie Carolina weather made for a delightful Scottish festival or gathering called the *Ceilidh* (see photo at lower right). Over 500 guests learned traditional Scottish dances and listened to great music. It was wonderful to see the range of ages at this event from the young school age children to the local senior citizens. The year ended with Ayr Mount's interior and exterior decorated with fresh cut greenery, flowers, fruits and vegetables for the holiday season which was a perfect way to end this bicentennial year.

In April, Dick Jenrette, Peter Kenny and Classical American Homes Preservation Trust hosted an inaugural event — a special *Day of Art and Architecture at Millford*. Throughout the course of the day 132 guests



wandered freely about the principal rooms of the house where they were treated to commentary on the history of the architecture, interior furnishings, and the life and times of the original owners, John Laurence and Susan Hampton Manning. At 4:00 pm our Friends of Millford benefit, featuring a special behind-the-scenes tour led by Dick Jenrette and Peter Kenny, that included a more in-depth study of the architectural history of Millford and hands-on study of the original Millford furniture got underway. By 5:30 pm everyone adjourned to the front porch for cocktails and hors d'oeuvres served amidst the Millford's glorious colonnade of Corinthian capitals.

Millford hosted its fourth *Music at Millford* which proved once again to be a great success. The concert was attended by 115 guests — essentially, a full house — with many returning friends and many new ones as well. Another new feature of the event this year was a special lecture by CAHPT Co-President, Peter Kenny, entitled “Phyfe Unveiled: A New Look at the Bedroom Furniture at Millford.” Peter gave a tour of two newly installed bedrooms on the second floor with Duncan Phyfe furniture original to the house, followed by a lecture detailing the history of the furniture, their designs and uses

Everyone enjoyed Millford's historic setting and the talents of three virtuoso musicians. Amy Schwartz Moretti, Violin Chair and Director of Mercer's McDuffie Center for Strings, made her debut at Millford this year, playing with Robert deMaine, Principal Cello of the Los Angeles Philharmonic (see photo above), and James Wilhelmsen, pianist, who were back for their second appearance after last year's impressive concert. The performance this year was also extraordinary — with Amy on violin bringing a real dynamism to the returning duo — starting with Josef Haydn's *Gypsy Rondo* trio, an audience favorite. It was followed by the rarely heard Zoltán Kodály *Duo for Violin and Cello* with Amy and Robert, and ended with the



glorious *Piano Trio No. 1 in B major, Op. 8* by Johannes Brahms. For an encore, the trio chose the enchanting strains of Claude Debussy's *Beau Soir*. (Go to News/Events on our website www.classicalamericanhomes.org to hear a live recording of select concert pieces.)

In January, the George F. Baker House in New York served once again as the unofficial site for the kickoff of Americana Week in New York City, just two days before the opening of the Winter Antiques Show. Guests from MESDA, Colonial Williamsburg, and Winterthur met for a lively cocktail reception for the third year. In the spring we welcomed to the Baker House over 150 friends and donors for our annual Spring Patrons Party, which is the occasion created to thank our friends and donors for their support. It was a beautiful and warm spring evening and guests seemed to linger even longer than in prior years. In December, the American Friends of the Georgian Group held its annual General Meeting and holiday reception at the Baker Houses for the third time, with a fascinating lecture by Peter Kenny on CAHPT's collection.

See the *Newsletter Compendium*, the companion publication to the *Annual Report*, for more information and photographs of all these programs and more. Both the *Annual Report* and *Newsletter Compendium* are also available on our website.

Development

As Dick Jenrette noted earlier in this report, Classical American Homes received in 2014 nearly \$5 million in cash and securities of which approximately \$3 million was non-recurring, making it an exceptional year and hard to compete with in 2015. However, we did manage to bring in over \$2 million in cash and securities and over \$1.3 million in non-cash contributions in 2015. There was a total of 585 donations of cash, securities,

art and antiques with 125 new first-time donors for a total of gifts over \$112, 000, including in this total were 15 new donors of \$1,000 or more. Both the Friends of Millford and Friends of Ayr Mount groups received significant gifts this year, with the Friends of Ayr Mount receiving a record of nearly 100 donations for a total of \$80,000, some of which is earmarked for the new footbridge over the Eno River.

In 2015, there were two other major gifts — a final residuary gift from the Estate of William L. Thompson of nearly \$300,000 and a gifts of \$653,000 in cash/securities and \$1.3 million in real estate from Dick Jenrette. This gift of real estate is the Edgewater Gate House, a small temple front structure with four Doric columns, designed by Michael Dwyer and built in 1999, with a 2.3-acre parcel of Hudson River-front land at Edgewater which will serve as a welcoming center for visitors in the future (see photo at right — by John M. Hall).

Communications

The CAHPT growing communications footprint consists of digital outreach that includes our website, social media, and E-News as well as printed outreach such as publications and print media. Similar to last year, the website continues to attract new visitors, with an audience profile of 75% new visitors and 25% returning visitors, reflecting that our website is still “new” and has significantly more first time visitors making up the traffic. Over 35,000 users visited our website last year, for a total of 46,197 sessions. Page views increased over 127%, reaching 122,920 views. The social media presence, comprised of Facebook, Pinterest, and Instagram, also continues to increase. The Facebook page views are up 37% and the Facebook Likes have tripled, along with Instagram followers who have quadrupled since 2014. Specifically, Facebook and Instagram posts have also been valuable in promoting events at our houses. To help promote Ayr Mount activities this year, they created their own Facebook and Instagram accounts, linked to CAHPT’s.

This year media coverage included local and national sources in digital, cable television and print formats. We would like to thank the following auction houses for providing *gratis* ads for us — Christie’s, Charlton Hall, Leland Little, and Brunk — helping us to promote the various events at our houses. *Architectural Digest*’s online version focused on Ayr Mount and its 200th Anniversary. The *New York Social Diary* featured Edgewater in John Foreman’s blog “Big Old Houses” as well as provided coverage of the reception held jointly with the Institute of



Classical Architecture and Art reception at the Baker Houses. Locally, the Southern Garden History Society, Preservation NC, *Charleston Magazine* and the *Scout Guide/ Raleigh, Durham, Chapel Hill* covered and promoted our houses and programs. Two cable programs that might have caught your eye this year was CNBC “American Greed” on the silver robbery at Edgewater and Blaine Nordahl; and PBS “Finding your Roots” series with entertainer, Keenen Ivory Wayans and his ancestral ties to Millford.

Gifts and Acquisitions

Due to the generosity of several donors, there were significant gifts of art and real estate in 2015. Marika and Thomas Gordon Smith donated one of at least two original Millford Phyfe & Son dressing glasses, which is now installed on the second floor and was a wonderful early start to returning original Millford objects for its 175th celebration (see image of bedroom on page 19). Mrs. Betty Causey, a descendant of the Kirkland family of Ayr Mount, sold to the Trust a Philadelphia sofa, ca. 1830, a mahogany pillar and claw worktable and a brass fireplace fender, circa 1825, and made a gift of a Kirkland family trundle bed. Stuart and Sue Feld

continued their generous giving with a pair of circa 1820 English Regency candlesticks; a Boston sinumbra lamp, attributed to William Carleton or Henry Hooper; and a French oval compote in the Restauration style from the second quarter of the 19th century. The Felds' children, Elizabeth Feld Herzberg and Peter Feld, also contributed a pair of New York mahogany ecoignures with marble tops, 1837-1840, in the same Grecian plain style those originally made for Millford, and were installed there recently. To add to the Millford bedroom installation, we purchased a Duncan Phyfe and Sons or D. Phyfe & Son, New York Grecian plain style mahogany ladies writing fire screen, circa 1841, which is also now installed in the second floor bedroom at Millford. From the Donaldson, Lufkin & Jenrette Collection of Americana, a portion of which was auctioned at Christie's in September, we acquired a pair of mahogany demi-lune tables and an American classical giltwood and reverse decorated looking glass, second quarter of the 19th century. As mentioned earlier in this report, Dick Jenrette gave the Edgewater Gate House to the Trust, along with the surrounding 2.3 acres on the Hudson River.

Accolades

This year Classical American Homes Preservation Trust was honored to be the recipient of the Annual Preservation Award, given by The American Friends of the Georgian Group. This award recognizes individuals and organizations that contribute to the preservation of buildings, parks and streetscapes, particularly in New York City (but not limited to). Margize Howell and Peter Kenny gave a presentation to the group regarding the Trust's preservation projects and accepted the handsome award at an evening reception at the historic Arsenal building in Central Park. The first recipient of this award was Christopher Gray, *The New York Times* columnist and principal of the Office for Metropolitan History.

Houses and Anniversaries

Anniversaries are certainly worthy of recognition and celebration — whether it is Ayr Mount's 200th Anniversary in 2015, Millford's 175th in 2016 or Edgewater's 200th in 2025. However, there's no need to wait for an anniversary in order to visit or to celebrate – we welcome you at our houses anytime. The Trust's historic houses and landscapes are places where the visitor can not only learn more about history, architecture, art, and gardens but can also be places for reflecting, observing nature, walking, picnicking and enjoying oneself. We think that is certainly something worthy of both celebrating and preserving!



We invite you to celebrate with us at the Fifth Music at Millford on September 18th, 2016 and at Millford's 175th Anniversary on October 15th, 2016 and hope to see you at there or at another one of our houses soon!

Margize Peter

Margize Howell and Peter M. Kenny
Co-Presidents
Classical American Homes Preservation Trust



Millford at 175

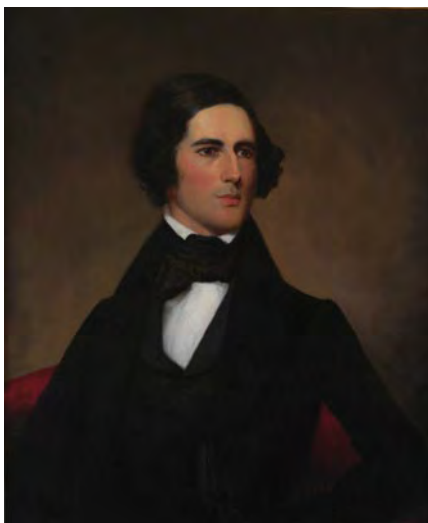
Athenian Splendor in the High Hills of Santee

Margize Howell and Peter M. Kenny

Millford, without question the greatest of all Greek Revival houses in South Carolina, marks a major milestone this year with the celebration of its 175th anniversary. Completed in 1841 for John Laurence Manning (fig. 2), governor of South Carolina from 1852-54, and his wife Susan (fig. 3), the daughter of legendary planter Wade Hampton I, Millford in its day was dubbed “Manning’s Folly” by some due to the vast sums it cost to build and furnish, and to its remote location about forty-five miles southeast of Columbia, the state capital. Little did those who derided it appreciate, however, how advanced it was stylistically for its place and time nor the level of planning that went into the creation of this artistic country seat. With the benefit of hindsight, it is easy to recognize Millford’s significance today, not only as an exemplar of the Greek Revival in America but as an historic property of paramount importance to the state of South Carolina and to the nation.

Millford’s preservation is nothing short of miraculous, starting with an almost other-worldly coincidence at the very end of the Civil War when it was discovered that the commanding officer of the Union troops sent to burn it (Edward Elmer Palmer) shared the same surname and was a brother of its architect-builder, Nathaniel F. Potter of Rhode Island, thus sparing its destruction. In 1902, after decades of decay and neglect in the aftermath of the Civil War (fig. 1) and soon after John Laurence Manning’s death, Millford was purchased by Mary Clark Thompson of New York (fig. 4), who

Fig. 1. Photograph of Millford taken shortly after the Civil War.



Figs. 2 & 3. Wedding portraits of John Laurence and Susan Hampton Manning painted in 1838 and 1839.

subsequently willed it to her Clark nephews from Michigan. Under the Clark family’s stewardship Millford was completely refurbished and several significant new structures were built in close proximity to the mansion. The Clarks maintained and preserved Millford until 1992, when they sold the mansion and all of its dependencies to Dick Jenrette. Dick’s vision for Millford was to preserve and restore it to the highest possible standards reflective of his unique taste and style and to do honor to the noble simplicity and grandeur of this magnificent Greek Revival mansion (see original ground floor plan on page 28) and its campus of buildings. In 2008, with the restoration complete, Dick Jenrette donated Millford to Classical American Homes Preservation Trust to insure its future preservation as a place of rare beauty and to develop its potential as a cultural resource for students, preservationists and historians, as well as the general public.

In America, the first evidence of a return to ancient Greece for architectural inspiration was Benjamin Latrobe’s Bank of Pennsylvania (1800), which featured a temple front adapted from the east façade of the Erechtheion, as published in Volume I of James Stuart and Nicholas Revett’s *Antiquities of Athens* (London, 1762). This publication provided precise, detailed information on ancient Greek buildings and was utilized by the first generation of professional architects in America, such as Latrobe. Later architectural pattern books by John Haviland of Philadelphia, Asher Benjamin of Massachusetts, and Minard Lafever of New York borrowed heavily from Stuart and Revett and provided master carpenters and masons with a visual vocabulary and

Fig. 4. Portrait of Mary Clark Thompson, second owner of Millford, shown in the dining room at Millford. (On loan from the Clark family.)



a system of building, at once stately and practical, that eventually came to establish America's first national architectural style, the Greek Revival.

South Carolina, with the exception of some buildings by Robert Mills in the early 1820s, was fairly slow in adopting the Greek Revival style. By the late 1830s, however, it had achieved a high level of sophistication in Charleston with the construction of such grand edifices as Hibernian Hall (1839-40), designed by Thomas U. Walter of Philadelphia, and the

Charleston Hotel. (1837-39) by Charles F. Reichardt, a young Prussian architect who had worked in the atelier of Karl Friedrich Schinkel before immigrating to New York around 1835. Hibernian Hall had an Ionic temple front, but the Charleston Hotel introduced a second distinct building type adapted from the ancient Greek stoa, a type of long colonnade or covered walkway attached to the side of a building that served as an ancient shopping mall and a place for the public to stroll and socialize out of the heat of the sun. The Charleston Hotel featured a colonnade of fourteen

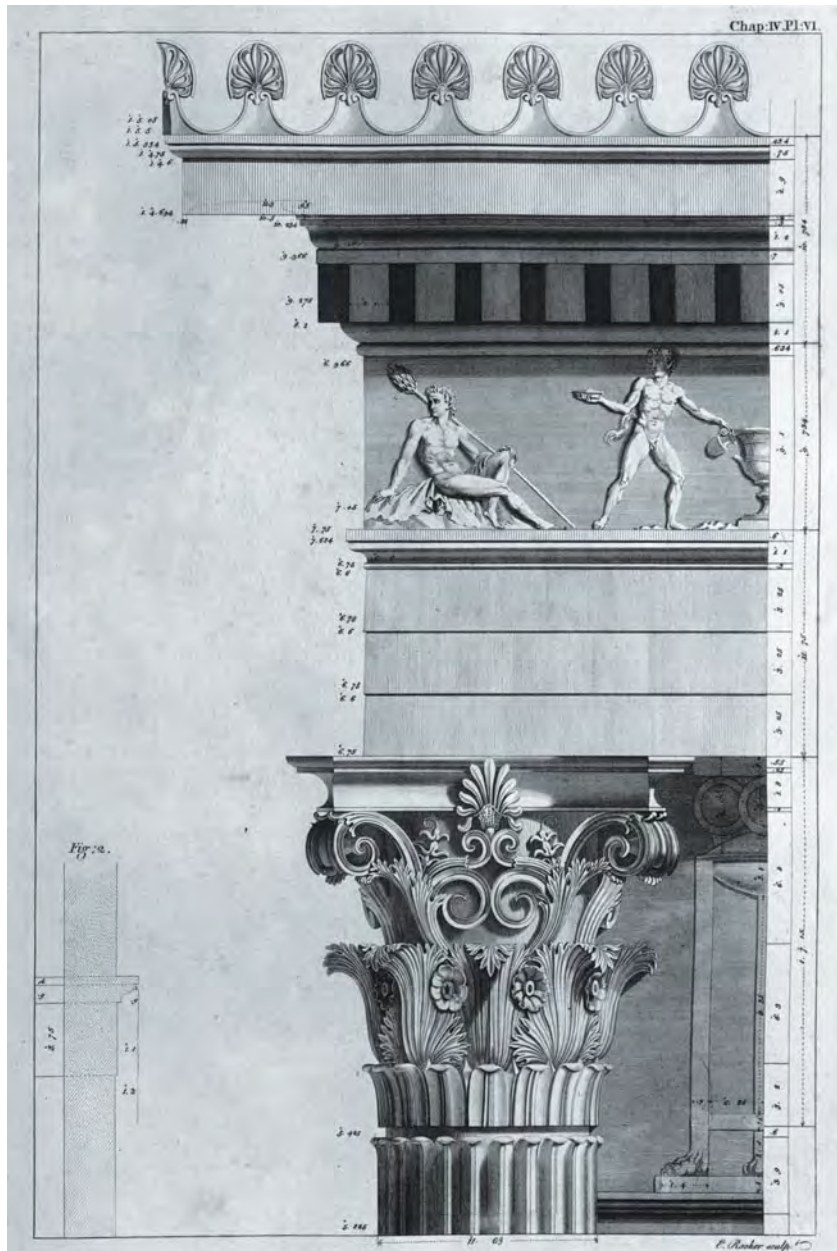


Fig. 5. James Stuart and Nicholas Revett, *The Antiquities of Athens*, Vol. 1 (1762). (Detail) Plate VI, Chapter IV.



Fig. 6. Detail of Corinthian capital in the front portico at Millford.



Fig. 7. Porter's lodge at Millford.



Fig. 8. Greek Revival stable at Millford.



Fig. 9. The original water tower at Millford and the “little mansion,” a guesthouse built by the Clarks in the 1920s.



Fig. 10. View of the Millford water tower in 2014 before restoration.



Fig. 11. View of the water tower at Millford during restoration in 2015.

Corinthian columns across, raised on a loggia of square piers that fronted a four-story, square brick structure with a low pitched pediment and a flat roof. Its design recalls the raised Corinthian portico at LaGrange Terrace (1832-36), a row of townhouses attributed to Ithiel Town and James Dakin that Reichardt would have seen during his time in New York. He also would have been familiar with stoa-like classical structures from the period of his employ in the atelier of Schinkel, whose masterpiece of Greek Revival design, the Altes Museum (1823-1830), featured a magnificent colonnade of eighteen Ionic columns. This is the style matrix from which Millford — and very likely the Roper House in Charleston as well — sprang in the High Hills of Santee. “Manning’s Folly?” We think not.

The crowning glory of Millford’s front colonnade are its richly carved Corinthian capitals, which are based on the Choragic Monument of Lysicrates in Athens, also published in Stuart and Revett (figs. 5 and 6). The rest of the building is an unembellished essay in pure geometry; a square central block with two beautifully proportioned cubes for its flanking dependencies, and a two-story cylinder housing a circular

staircase engaged at the rear. The German art historian and pioneering Hellenist, Johann Joachim Winckelmann argues strongly for the benefit of simplicity in *Ammerkungen über die Bankunst der Alten* (Remarks on the Architecture of the Ancients, 1762), on the grounds that “when decoration in architecture is combined with simplicity the result is beauty: for if a thing is good and beautiful it is what it ought to be. So the ornamentation of a building should be in keeping with the general purpose . . . ; the larger the groundwork of a building the less decoration is required.” Given Millford’s almost austere simplicity and limited but rich exterior ornament it would seem that its architect-builder and his clients, the Mannings, came close to achieving this ideal of beauty.

Millford was more than just a mansion, however. It was a complex of buildings designed and built as an entirety between 1839 and 1841; front gates of wrought iron set between four sturdy Egyptian pylons, a compact porter’s lodge with Ionic columns in antis flanking the front door (fig. 7), a temple-from Greek Revival stable (fig. 8) for carriages and horses, a Gothic Revival springhouse, and a brick and stucco water tower (fig. 9) built in the form of an early lighthouse. Time has a way as it passes in the heat and humidity of South Carolina of diminishing even the best quality restorations of brick, stucco and wood. Today, nearly a generation after Dick Jenrette restored Millford to a high level of perfection we find ourselves returning once again to accomplish our primary mission of preserving it. In 2014, historically accurate reproduction shutters were made for the mansion and additional replacement shutters are planned for the porter’s lodge and dependencies this year. The brick work and stucco, or roughcast, of the water tower has been repaired and renewed (figs. 10 and 11), and soon we hope to embark on a sensitive stabilization and restoration of the Millford’s irreplaceable carved cypress Corinthian capitals in the front portico (fig. 6).

In this 175th anniversary year we have ambitious plans for Millford. Since acquiring the property in 1992, Dick Jenrette and CAHPT have had uncanny success in bringing back to Millford a great deal of its original Duncan Phyfe & Son furniture, fine art, and sculpture (figs. 12, 13, and 14). This success has continued apace in recent years with the addition of three of the original French and Grecian bedsteads, a basin stand, and a tall dressing or cheval glass, for instance, which has allowed us to furnish one of the second-floor bedrooms in a more accurate, though far from slavish, period fashion (fig. 15). And the good news is that there is still more fine and decorative art original to Millford out



Fig. 13. Attributed to Viviano Codazzi (1603-1672).
Roman Ruins.



Fig. 12. D. Phyfe & Son.
Side chair, 1841. Rosewood,
rosewood veneer; secondary
wood: ash.

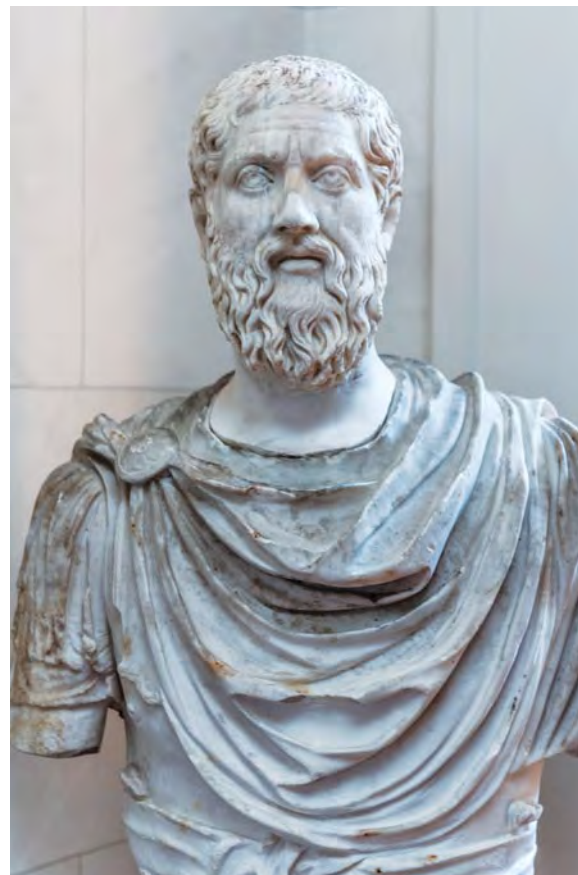


Fig. 14. Roman
head (possibly
Augustus Caesar)
2nd-3rd century, on
later body, marble.

Fig. 15. View of
recently installed
brown and gold
bedroom at Millford,
showing recently
acquired basin stand
fauteuil, cheval glass,
ladies' writing fire
screen, and French
bedstead.

there. So in this anniversary year we are redoubling our efforts to see if we can bring even more of it back home. This year we will also be working to forge strong relationships with academics, cultural historians, and innovative thinkers in the areas of historical research and interpretation to help us to develop an even more exciting, accurate, and inclusive story to be told about Millford and its occupants, including those who were enslaved there, over time. Millford is remarkably beautiful. It is also a remarkable historical and cultural resource. May it stand and remain vital for another 175 years and more. 🌿



Classical American Homes Preservation Trust

Income Statement

(for the 12 month period ending December 31st)

Income	2015	2014
Events/ Tours	\$ 128,325	\$ 75,923
Contributions - Cash	2,073,997	4,800,790
Contributions - Non-Cash	1,354,500	1,180,555
Dividends & Interest	446,253	370,098
Realized Gains	212,738	246,732
Rental Income	26,600	16,100
Book Revenue	11,406	8,880
Gross Income	\$ 4,253,819	\$ 6,699,078
Expenses		
Operating Expenses	2,313,900	1,882,969
Depreciation Charges - Non-Cash	344,552	329,823
Charitable Distributions	750	10,000
Marketing and Fund Raising	174,376	176,086
Professional Services	59,657	71,344
Federal Taxes	13,098	15,763
Total Expenses	\$ 2,906,333	\$ 2,485,985
Net Income (Loss)	\$ 1,347,486	\$ 4,213,093
Pro-forma Adjustment <i>(for the 12 month period ending December 31st)</i>		
Reported Net Income	\$ 1,347,486	\$ 4,213,093
Add Back: Depreciation Charges - Non-Cash	344,552	329,823
Changes in Unrealized Appreciation of Securities	(610,026)	566,484
Subtract: Contributions - Non Cash	(1,354,500)	(1,180,555)
Adjusted Net Income	\$ (272,488)	\$3,928,845

Classical American Homes Preservation Trust

Balance Sheet

(for the 12 month period ending December 31st)

Assets	2015	2014
Current Assets		
Net Cash Balance - Bank Accounts	\$ 406,459	\$ 440,891
Marketable Securities at FMV	15,107,673	15,611,540
Total Current Assets	\$ 15,514,132	\$ 16,052,431
Property and Equipment		
Real Estate, at Adjusted Cost	14,540,796	13,464,553
Antiques & Furnishings, at Cost	7,703,621	7,606,012
Office & Related Equipment, at Cost	161,502	59,595
Total Property & Equipment	\$ 22,405,919	\$ 21,130,160
Total Assets	\$ 37,920,051	\$ 37,182,591
Liabilities and Equity		
Liabilities	-	-
Equity		
Net Worth - Opening Balance	37,182,591	32,403,014
Changes in Unrealized Appr./Depr. of Securities	(610,026)	566,484
Net Income (Loss)	1,347,486	4,213,093
Total Equity	\$ 37,920,051	\$ 37,182,591
Total Liabilities and Equity	\$ 37,920,051	\$ 37,182,591



Classical American Homes Preservation Trust

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Above: Painted oculus above the spiral staircase that melds elements of Greek and Gothic revival styles. (Photo: John Teague)

Opposite: The double-parlor with its original Duncan Phyfe & Son chairs, couches and window benches commissioned by John and Susan Hampton Manning in 1841. In the center is a unique screen of four Corinthian columns with a pair of moveable mirrored partitions used to separate the two parlors on occasion. The mirrors and Philadelphia mantels were shipped to Charleston, then via the Santee River to Millford. (Photo: Bruce Schwarz)

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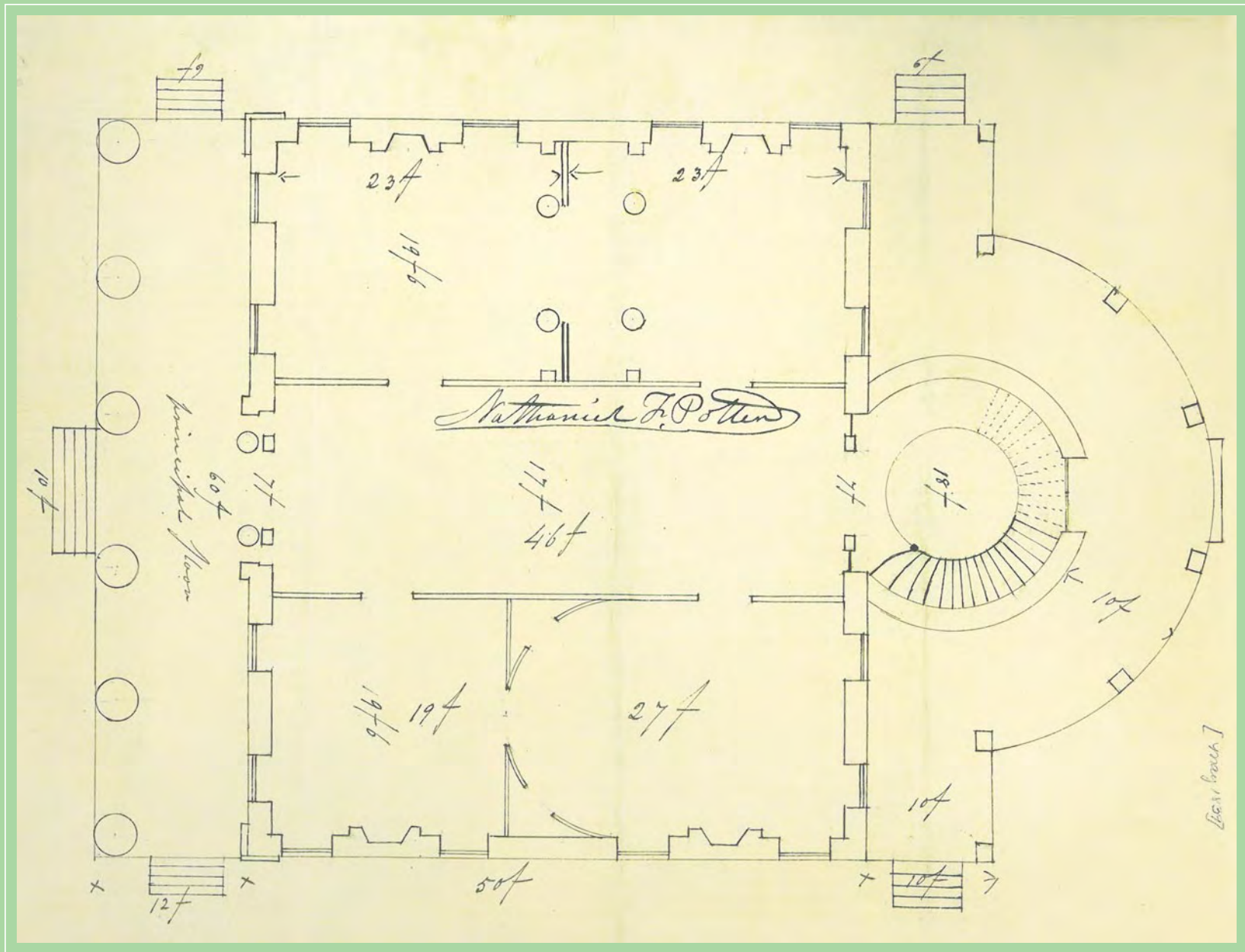
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Opposite: Spring House at Millford in the style of a Gothic abbey.
 (Photo: Megan Manus)





Plan of the principal or ground floor of Millford by master builder Nathaniel Potter, 1839. South Caroliniana Library, University of South Carolina.

Opposite: Millford at dusk, as beautiful and inviting as ever. (Photo: John Teague)





Rear elevation of Millford with wisteria in full spring bloom on its cylindrical porch. (Photo: John. M. Hall)



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